

PROMISED VALLEY: A DESIGN THESIS

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PROMISED VALLEY: A DESIGN THESIS

by

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requirements for the degree of

Master of Fine Arts

Department of Theatre

University of Utah

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This Thesis for the
Master of Fine Arts Degree

by

Clifford James Quittner

has been approved

June 1970

Chairman, Supervisory Committee

Supervisory Committee

Supervisory Committee

Chairman, Theatre Department

Dean, College of Fine Arts

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ABSTRACT OF THE THESIS

This thesis is the presentation of the designs for the stage settings and lighting of the production of Promised Valley, which was produced by the Church of Jesus Christ of Latter-Day Saints and performed in the Temple View Outdoor Theatre in Salt Lake City, Utah, during the summer of 1969. The thesis includes the following:

1. A summary of the conferences with the director concerning what was done in the past and the new approach for the scenery.
2. A description of the setting including ground plans, technical elevations, and instructions for painting and dressing the scenery.
3. A description of the lighting for the production including the light plot, instrument schedule, control board sheet, and color chart.
4. A short discussion and evaluation of the production including photographs of the scenery taken during the production.

INTRODUCTION

Promised Valley is the dramatic story of the heroic trek of the Mormon Pioneers from Winter Quarters, Nebraska, to the Great Salt Lake Valley. This musical play was written by Arnold ^{Sundgaard} Sungaard, noted Broadway playwright, and Crawford Gates, noted Utah composer and conductor, and was first produced in 1947 for the Utah State Centennial. Starting in 1967, Promised Valley has become an annual event on Temple Square in Salt Lake City. An outdoor theatre, seating 2,400, was constructed in 1967 to accommodate the production where approximately fifty performances are given each summer. The 1969 production was directed by Dr. Keith M. Engar, Chairman of the Department of Theatre at the University of Utah, and played 53 performances to an audience of 118,581.

This thesis will include a brief analysis of the play, the designs used in the production and a complete set of technical elevations used in executing the settings and lighting for the 1969 summer season. Included also are photographs of the production taken during an actual performance.

I. PRELIMINARIES TO THE DESIGN

Promised Valley, as presented in the Temple View Outdoor Theatre, is a cut-down version of the full length musical production. It plays in about one hour and ten minutes and has seven different scenes with twenty-three musical numbers. There are nearly 100 members of the cast who sing and dance in the play.

In discussing the production with the director, Dr. Keith M. Engar, it was pointed out that the major challenge was to select simple design elements to evoke the feeling of primitive, pioneer conditions, and to avoid cumbersome and heavy scenery. The main purpose and point of Promised Valley is to dramatize the trek across the plains from Winter Quarters to the Salt Lake Valley. Dr. Engar indicated that the trek in the past productions had been the weakest part of the play and that additional scenery might help dramatize and strengthen this part of the production. Another scene of concern for Dr. Engar was the fair scene at the end of the play. He desired greater festive decor than had been used in past productions. He wanted one with richness of color which would contrast with the previous scene in which an invasion of crickets nearly destroys the crops.

Another challenge was to create an intimate feeling in scenes with only two people on the huge stage, which has a proscenium opening of over sixty-one feet and a depth of fifty-eight feet.

Many limitations had to be considered in planning the scenery for

the open air theatre. The theatre is located with the Salt Lake Temple in the background. This location was selected so that the temple flood lights can be turned on to provide a dramatic background for the ending of the production. Because of this orientation of the stage in relation to the Temple, the prevailing evening winds blow across the stage, making it impractical and undesirable to use large pieces of scenery. The floor of the stage is raked, a factor the designer must take into consideration when designing scenery for this stage. The stage floor covered with a green outdoor carpet, in spite of fears to the contrary, posed no problems.

Another factor which had to be taken into consideration when designing the scenery was the amount of storage space in the wings. Only about fifteen feet along each side of the stage is available for storing scenery. This is also used by cast members awaiting entrance cues. Time was another factor which had to be considered. It was mandatory that the continuity of the play not be broken with lengthy scene changes. Some of the scenes had as many as three or four different locations represented in them. In some instances no scenery was used in order to provide ample room for the large production numbers which required all available space.

It was Dr. Engar's desire to use a minimum of realistic scenery. He did not want it to become a scenically overwhelming production, so the selection of simple suggestive realistic elements became most important.

To facilitate discussions with the director and to help us visualize what we were talking about, a model of the theatre was made

to one-fourth inch scale. This proved very beneficial to the director for blocking the trek, and to the designer for determining storage locations.

During the preliminary conference the director pointed out a problem which had been encountered with the lighting in the past productions. The lighting instruments used at the back of the theatre were not adequate for lighting the down stage areas. After examining the theatre and the instruments, it was recommended that two carbon-arc follow spots be purchased and that the ellipsoidal spot lights that had been used from the back of the theatre, for this purpose in the past, be moved to the sides of the proscenium. These recommendations were accepted and this solved the problem.

II. DESIGNING THE SCENERY

The first scenery to be designed was for the trek. In the past productions the trek sequence took very little time, just long enough for the cast to cross from one side of the stage to the other. It was decided that if two covered wagons, with oxen, were added to the hand carts that were used in the past productions, an impressive wagon train could be brought together. Then with the proper blocking of the wagons moving in a circle on the stage, and with the proper lighting, the passage of time could be displayed. The wagons could be used in silhouette during the "Come, Come Ye Saints" number, and then hitched up to the oxen for the following sequence of the wagon train moving into the valley.

Two covered wagons similar to those used by the pioneers were designed and constructed of wood. They were stained with a "wash" to give them a used and weathered look. Muslin tops were sewn and also aged with a sponged "wash."

The oxen proved to be more complicated. It was the desire of the director that the oxen's feet be mechanized to give them the appearance of walking. Because of the raked stage and the fact that the oxen were to make a large circle on the stage, which would allow the audience to see both sides of the animals, the mechanization of the animals seemed impossible. In order to overcome this difficulty the feet of the oxen were provided with casters, so the actors could push the oxen across the stage. The director could then block the

actors to mask the feet of the oxen. This was accepted by Dr. Engar.

The prototype for the body of the oxen was constructed of muslin-reinforced plaster of paris on a chicken wire and frame armature. The feet were positioned to give the appearance of a walking animal.

When the desired body size and shape of the animal was obtained, it was coated with aluminum foil as a separating agent and covered with Celastic. After the Celastic was dry it was cut off the model and put together again with strips of Celastic. Four animals were made.

A small fiber glass ox was rented from a local display agency. The head of this ox was used as a mold. Four heads were made of Celastic and attached to the bodies of the oxen at different angles so they would not all look alike.

To give the Celastic oxen more strength, they were filled with Urethane Foam. This added strength without adding appreciable weight. The oxen were then painted and hooked together with a yoke and attached to the wagons. From a distance they were convincing.

The casters mounted in the feet of the oxen proved to be unsatisfactory. The strain on the legs of the oxen as they were pushed across the stage caused the Urethane Foam to wear so that the casters loosened. The actors were then blocked by the director to carry the oxen. This was easily done because of the light weight materials used. Other actors were blocked to cover the oxen's feet, and with the proper covering from the actors, the audience was unaware that the oxen were not pulling the wagons.

In the fair scene the script called for booths with the "fruits of the fields" on display. A booth was designed that would add color and

7

give the festive appearance of a fair. Six of these booths were used, three along each side of the stage. The canopy type tops were made of strips of fall, harvest colored burlap. I decided that these colors would complement the colors of the costumes and lights used in the scene. Because of the light weight materials used and because of the canopy tops, the fair booths could be easily blown over by the wind. We solved this problem by having a costumed stage hand stand inside each booth.

The next scenery to be designed were the log cabins used in Act I, scene ii and again in Act II, scene i. It was decided that the same cabins could be used if the curtains and other set dressings were changed between scenes.

To give the cabins a natural log appearance, tree slabs were decided on for their construction. This material needed no painting or texturing and gave the realistic detail called for by the director. Three cabins were designed to be used in the two scenes. They were built on fixed casters wagons for easy moving.

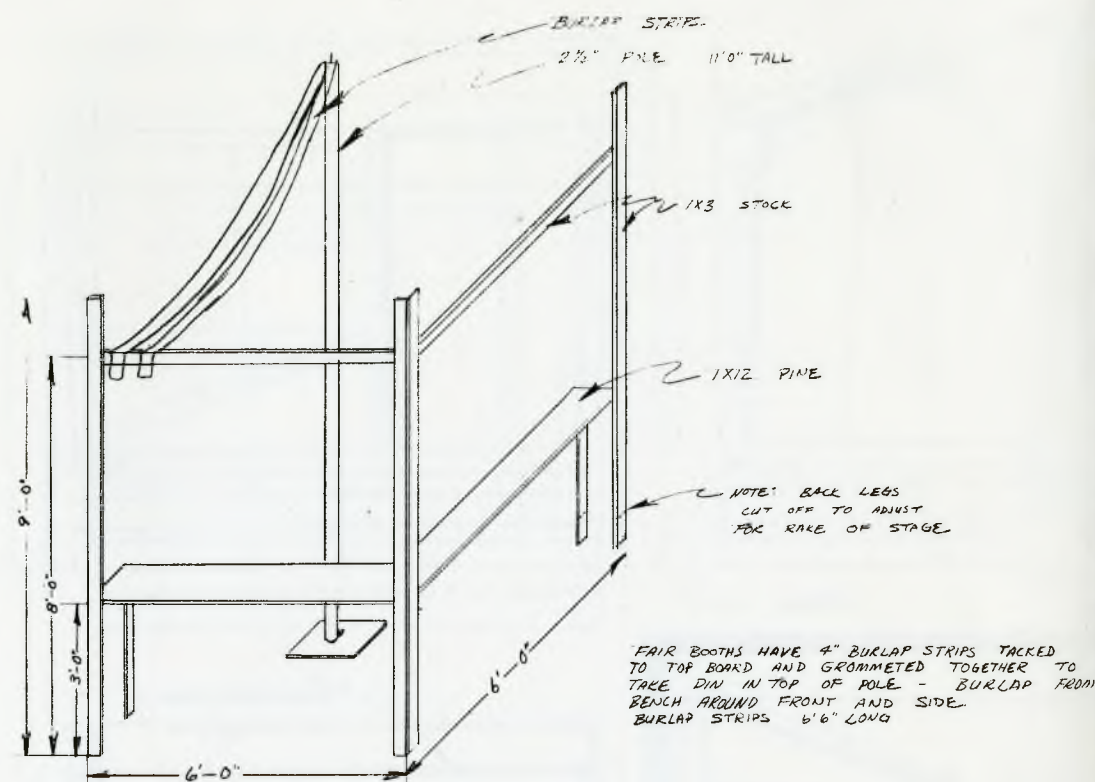
A grave and a rock were built out of Celastic to be used in Act I, scene iii. The rock and real sage brush, tacked to a base, were used in Jed's desert scene which helped separate Jed from the rest of the characters on the stage.

The other props called for in the script which had been used in the past productions were used again.

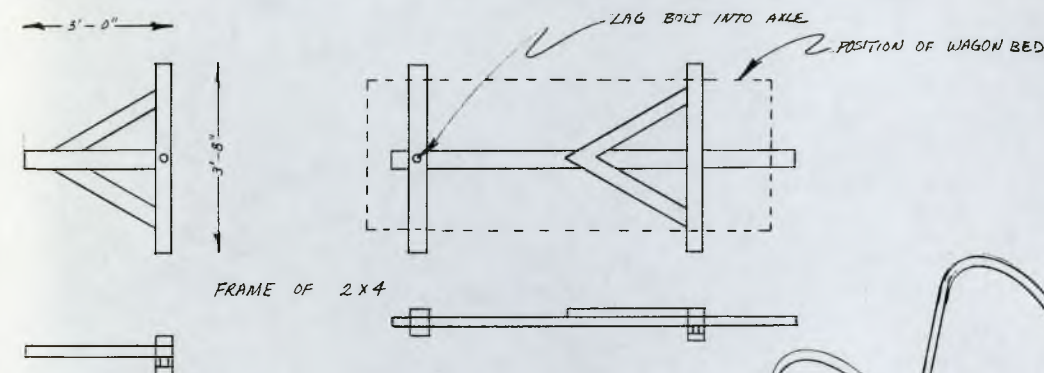
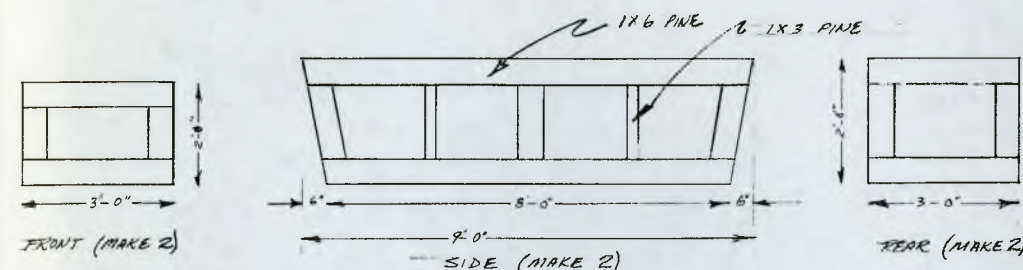
The colors used for the scenery were the earth colors which worked well with the costumes. The wagons were stained grey and brown

to give the appearance of weathering. The cabins were kept the natural wood color. A "wash" was used to dull the fresh marks where the bark was chipped off. Warm harvest colors were used in the fair scene to complement the colors used in the costumes and unify the scene. No bright colors were used.

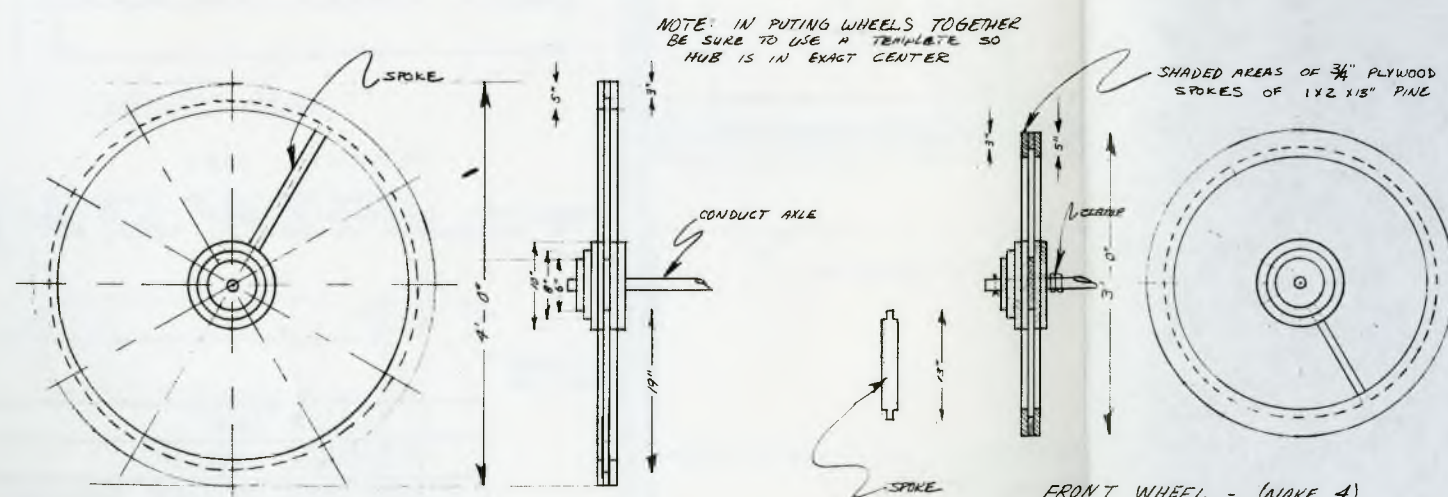
Detailed drawings of the new scenery can be found on pages 9 and 10. A composite floor plan can be found on page 11. This floor plan shows the position of scenery for each scene and storage space for the large pieces of scenery while not being used.



FAIR BOOTH (MAKE 6) - (3 THE REVERSE OF THE OTHER)



WAGONS MAKE 2

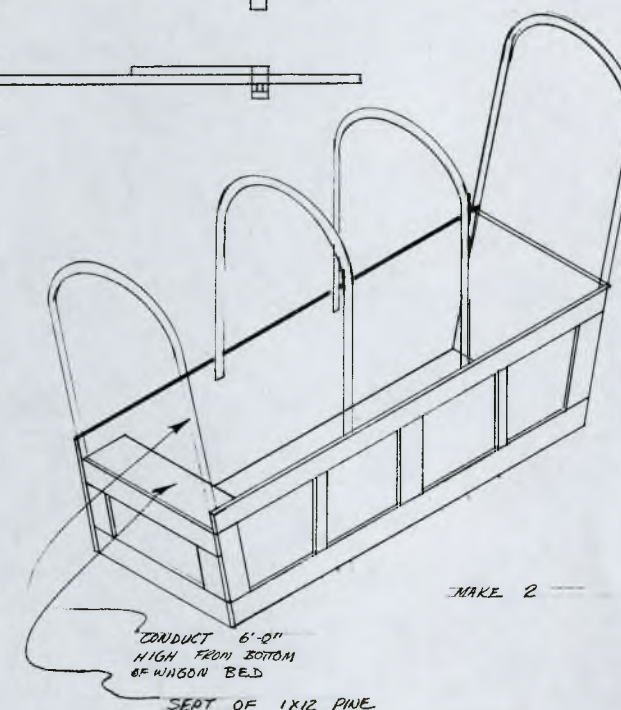


REAR WHEEL (MAKE 4)

FRONT WHEEL - (MAKE 4)

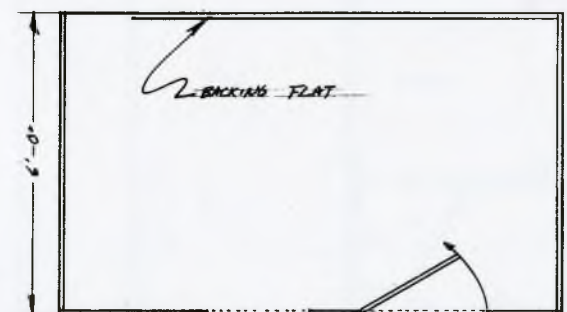
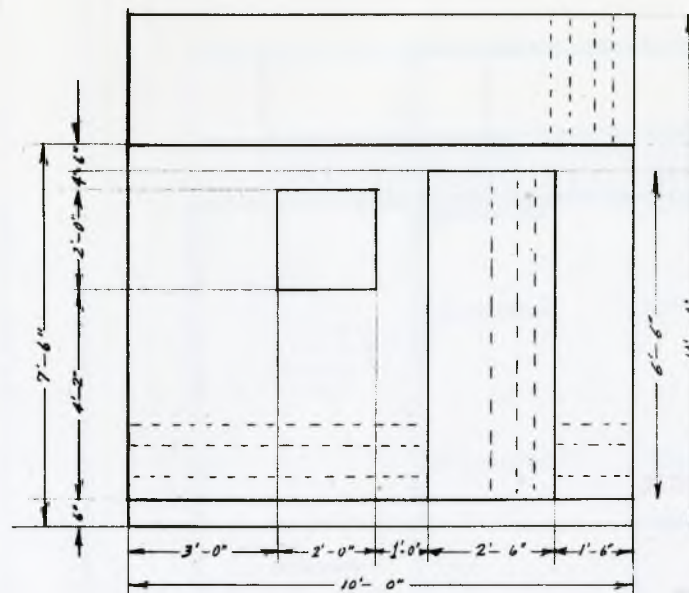
SCALE 1" = 1'-0"

SCALE 1" = 1'-0"



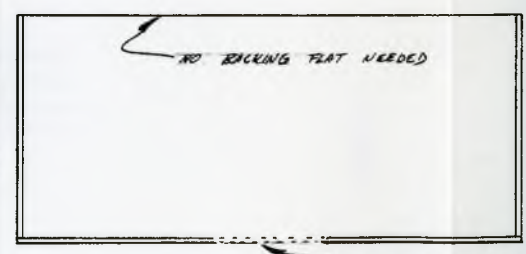
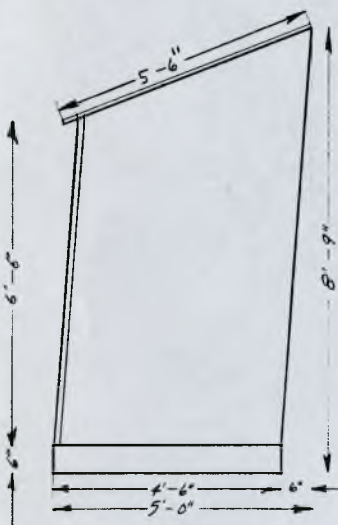
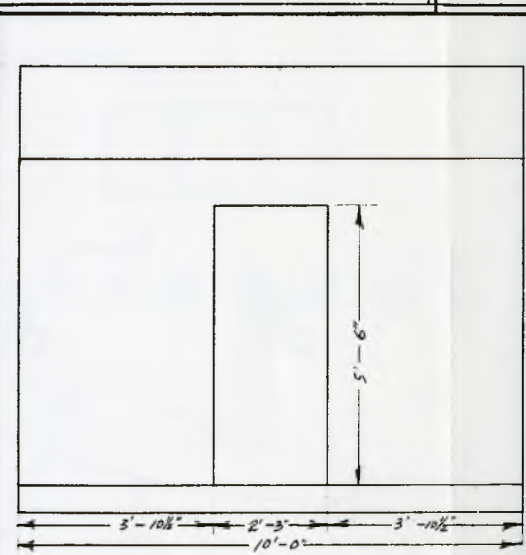
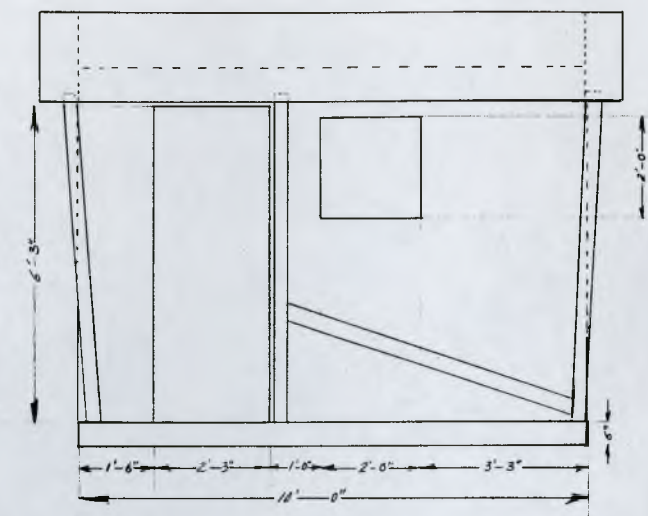
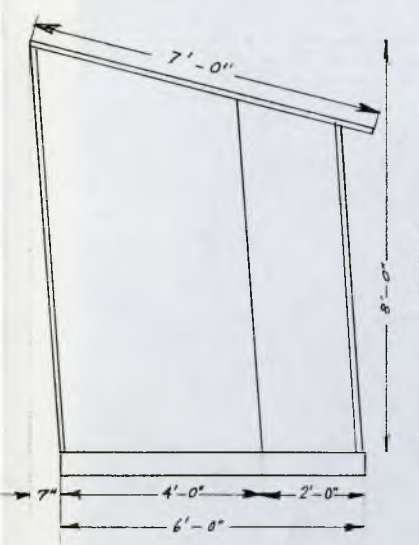
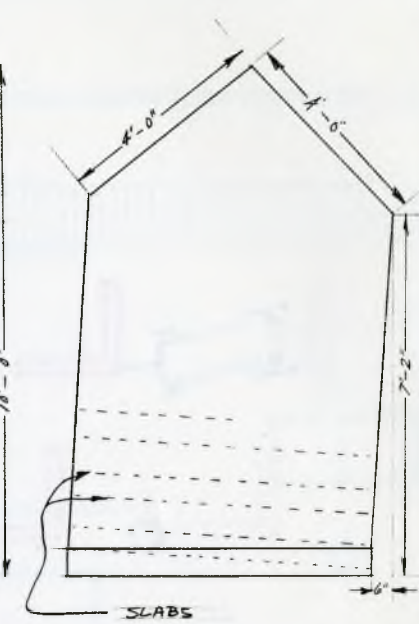
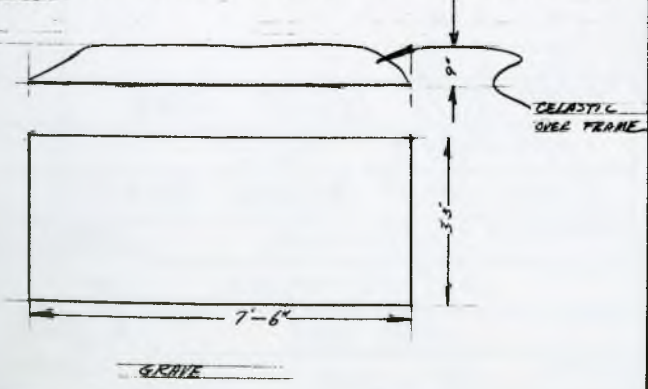
MAKE 2

ELEVATIONS	
PROMISED VALLEY	
TEMPLE VIEW OUTDOOR THEATRE	
DESIGNED BY CLIFFORD J. QUITTNER	SHEET
DRAWN BY C. J. QUITTNER	1
DATE: JUNE 7, 1969	
SCALE: 1/2" = 1'-0"	



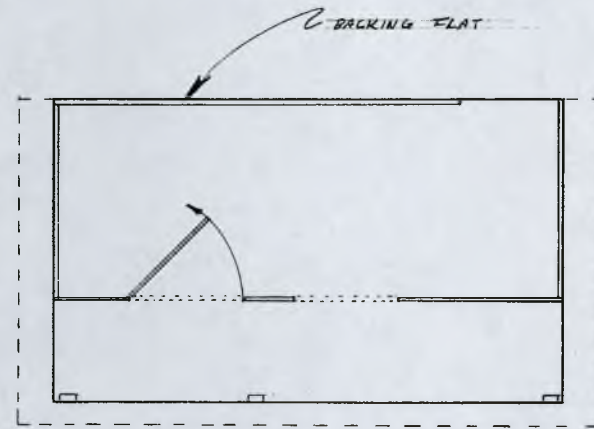
CUTLER'S CABIN

NOTE: ALL CABINS ARE ON FIXED CASTERS
ALL CABINS TO BE FRAMED TO DIMENSIONS THEN COVERED
WITH TREE SLABS. SLABS GO PERPENDICULAR TO
SIDES.



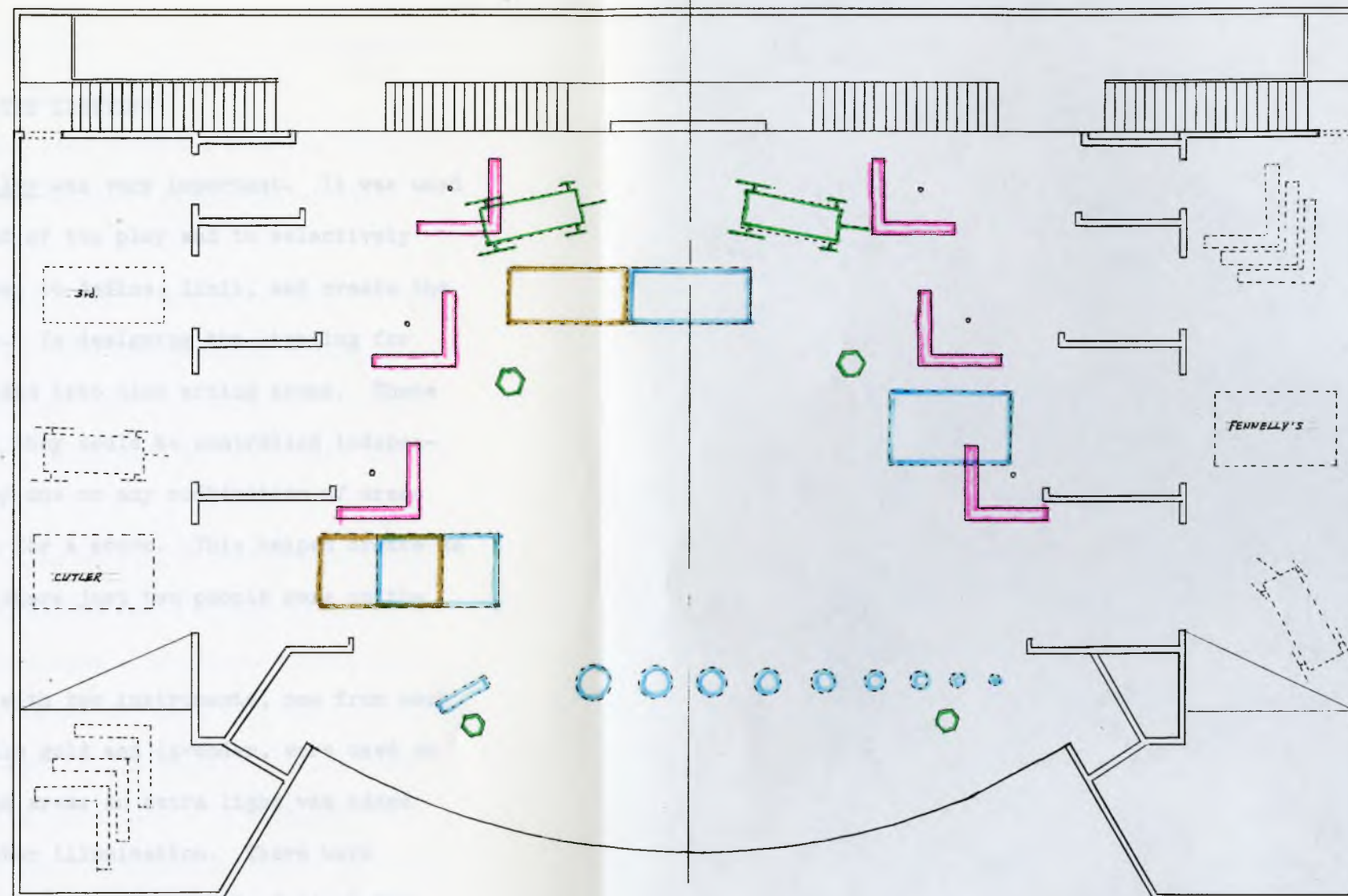
DOOR NOT PRACTICAL

3rd CABIN



FENNELLY'S CABIN

ELEVATIONS	
PROMISED VALLEY	
TEMPLE VIEW OUTDOOR THEATRE	
DESIGNED BY: CLIFFORD J. QUITNER	SHEET 2
DRAWN BY: CLIFFORD J. QUITNER	
DATE: JUNE 7, 1968	
SCALE: 1/2" = 1'-0"	



ACT I SCENE 1 —
 ACT I SCENE 3 —
 ACT II SCENE 1 —
 ACT II SCENES 3 —

COMPOSITE FLOOR PLAN	
PROMISED VALLEY	
TEMPLE VIEW OUTDOOR THEATRE	
DESIGNED BY: C. J. QUITTNER	SHEET F.P.
DRAWN BY: C. J. QUITTNER	
DATE: JUNE 1969	
SCALE: 1/8" = 1'-0"	

III. DESIGNING THE LIGHTING

The lighting for Promised Valley was very important. It was used extensively to help convey the mood of the play and to selectively focus the attention of the audience, to define, limit, and create the area used by the actor for a scene. In designing the lighting for Promised Valley the stage was divided into nine acting areas. These acting areas were designed so that they could be controlled independently. It was possible to use any one or any combination of areas to limit or expand the acting area for a scene. This helped create an intimate feeling for those scenes where just two people were on the stage.

Each acting area was lighted with two instruments, one from each side of the stage. Two colors, pale gold and lavender, were used on each area. In the three down stage areas an extra light was added from the closest side to give greater illumination. There were special lights in Act I, scene iii, to provide a pool of light for Jed down left and a pool of light for Celia down right. Although they sang a duet, they were in separate locales, indicating geographical separation. A special instrument was also used in the burial scene.

Because of the great distance across the front of the stage, a 500 watt fresnel was placed on the apron to help fill in area III.

In addition to the acting area lights, lights were mounted on each side to flood the stage with washes of dark blue, light blue, or

pale gold; each side and each color could be controlled independently.

These lights were used for blending and for mood.

The two carbon arc follow spots were operated from the booth at the rear of the theatre and could be "gelled" in any one of five colors.

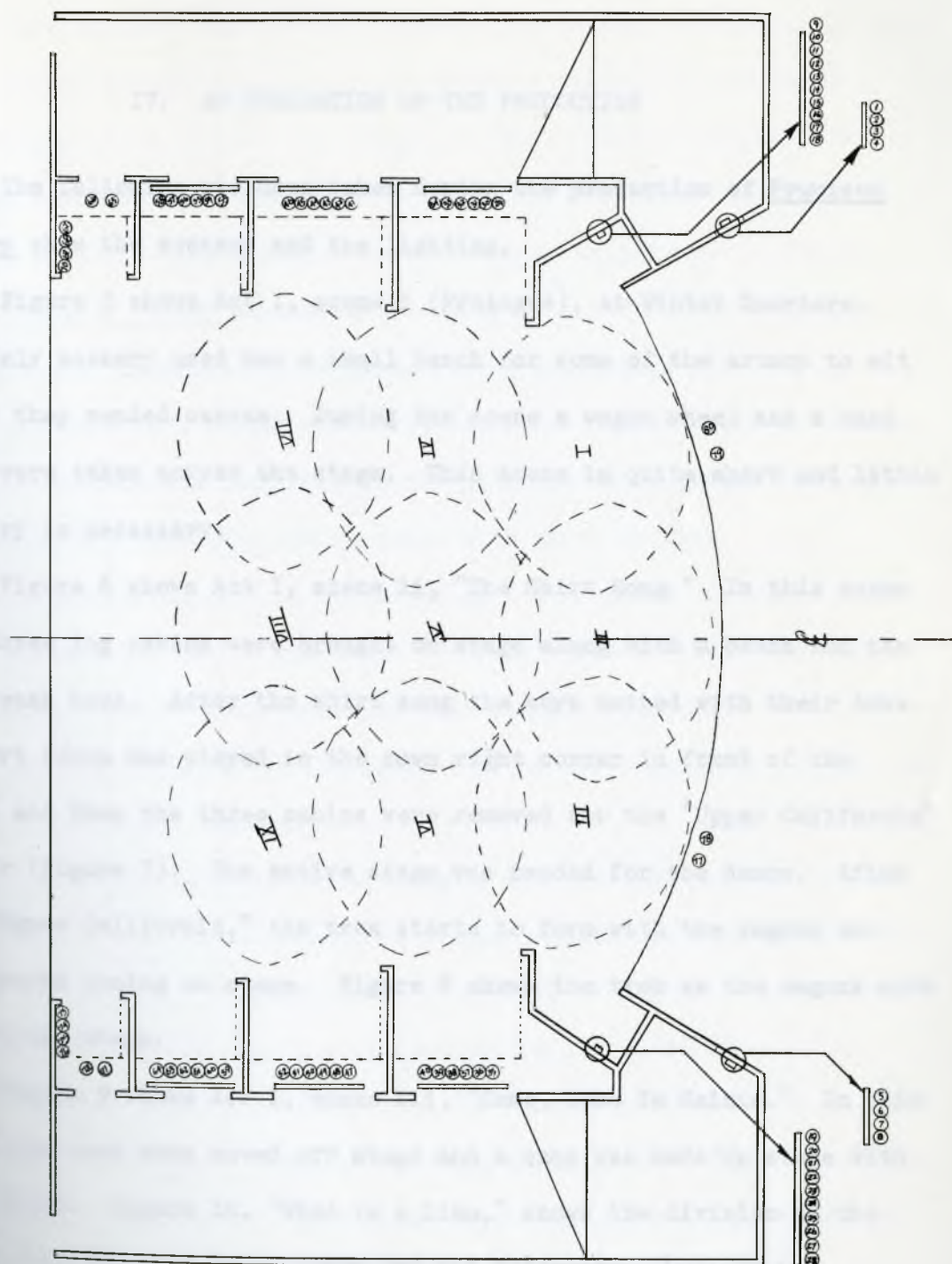
It was Dr. Engar's desire that a special effect be used for the cricket scene, where thousands of crickets are supposed to be descending and consuming the crops. It was my idea to create the illusion of the crickets by projecting moving black dots on the actors and the floor of the stage.

A "cricket" machine was devised using a 2000 watt fresnel and a continuous band of clear plastic which was moved slowly by a motor. On this clear plastic black dots were made with a felt tipped pen. This band of plastic moving slowly caused the dots to move. A plano-convex lens was used to focus the dots on the stage. Two machines were constructed, one to operate from each side of the stage. The idea was good but the results were less than satisfactory. We could not find the right lens combination to give a large, well focused coverage. These machines were used but made little effect.

In Act I, scene iii, camp fires were used on stage. They were controlled by batteries which were operated by the actors.

Moving the ellipsoidal instruments previously used from the rear of the theatre to the sides of the proscenium helped greatly in getting the proper light to the down stage areas. The new carbon-arc follow spots were used to light the singers during their songs.

A complete light plot with instrument schedule, control board sheet and color chart can be found on the following page.



CIRCUIT NUMBER	AREA	DIMMER	INSTRUMENT	WATTAGE	GEL COLOR
1	I	3	ELLIPSOIDAL	1000	152
2	II	5	ELLIPSOIDAL	1000	152
3	III	7	ELLIPSOIDAL	1000	152
4	CRICKETS	20	FRESNEL	2000	SPECIAL
5	CRICKETS	20	FRESNEL	2000	SPECIAL
6	I	6	ELLIPSOIDAL	1000	136
7	II	4	ELLIPSOIDAL	1000	136
8	III	3	ELLIPSOIDAL	1000	136
9	I	6	ELLIPSOIDAL	1000	152
10	II	6	ELLIPSOIDAL	1000	152
11	III	4	ELLIPSOIDAL	1000	152
12	JED'S SPECIAL	1	ELLIPSOIDAL	1000	102
13	CELIA'S SPECIAL	4	ELLIPSOIDAL	1000	136
14	II	16	ELLIPSOIDAL	1000	152
15	I	4	ELLIPSOIDAL	1000	152
16	IX	15	ELLIPSOIDAL	1000	152
17		13			
18	II	13	ELLIPSOIDAL	1000	152
19	I	17	ELLIPSOIDAL	1000	136
20	II	8	ELLIPSOIDAL	1000	136
21	III	7	ELLIPSOIDAL	1000	136
22	JED'S SPECIAL	7	ELLIPSOIDAL	1000	145
23	CELIA'S SPECIAL	5	ELLIPSOIDAL	1000	145
24	IV	5	ELLIPSOIDAL	1000	136
25	II	5	ELLIPSOIDAL	1000	136
26	III	2	ELLIPSOIDAL	1000	136
27		1			
28	II	18	ELLIPSOIDAL	1000	152
29	IV	4	ELLIPSOIDAL	1000	152
30	II	1	ELLIPSOIDAL	1000	152
31	II	1	FRESNEL	2000	145
32	LT. BLUE WASH	19	FRESNEL	2000	248
33	DK. BLUE WASH	15	FRESNEL	2000	152
34	PALE GOLD WASH	11	FRESNEL	2000	136
35	II	5	FRESNEL	2000	136
36	II	9	FRESNEL	1000	136
37	II	8	FRESNEL	2000	136
38	LT. BLUE WASH	19	FRESNEL	2000	145
39	DK. BLUE WASH	17	FRESNEL	2000	248
40	PALE GOLD WASH	12	FRESNEL	2000	152

DIMMER SET-UP			
1	AREA I - WARM	11	AREA III WARM
2	AREA I - COOL	12	AREA III COOL
3	AREA I FRONTS	13	AREA III
4	AREA II WARM	14	AREA VIII
5	AREA II COOL	15	AREA IX
6	AREA III WARM	16	LIGHT BLUE WASH
7	AREA III COOL	17	DARK BLUE WASH
8	AREA III SPECIAL	18	PALE GOLD WASH
9	UPSTAGE LEFT - WARM	19	CRICKETS CELIA'S SPECIAL
10	UPSTAGE RIGHT - COOL	20	CRICKETS JED'S SPECIAL

CIRCUIT NUMBER	AREA	DIMMER	INSTRUMENT	WATTAGE	GEL COLOR
41	IX	9	ELLIPSOIDAL	1000	152
42	VIII	9	ELLIPSOIDAL	1000	152
43	VII	13	FRESNEL	2000	152
44	LT. BLUE WASH	15	FRESNEL	2000	145
45	DK. BLUE WASH	11	FRESNEL	2000	248
46	PALE GOLD WASH	18	FRESNEL	2000	152
47	VII	10	ELLIPSOIDAL	1000	136
48	VIII	10	ELLIPSOIDAL	1000	136
49	IX	15	FRESNEL	2000	136
50	LT. BLUE WASH	12	FRESNEL	2000	145
51	DK. BLUE WASH	13	FRESNEL	2000	248
52	PALE GOLD WASH	18	FRESNEL	2000	152
53	IX	9	ELLIPSOIDAL	1000	152
54	VIII	9	ELLIPSOIDAL	1000	152
55					
56	LT. BLUE WASH	13	BEAM PROJECTOR	1500	145
57	DK. BLUE WASH	14	BEAM PROJECTOR	1500	248
58	PALE GOLD WASH	11	BEAM PROJECTOR	1500	152
59	VII	10	ELLIPSOIDAL	1000	136
60	VIII	10	ELLIPSOIDAL	1000	136
61					
62	LT. BLUE WASH	13	BEAM PROJECTOR	1500	145
63	DK. BLUE WASH	14	BEAM PROJECTOR	1500	248
64	PALE GOLD WASH	12	BEAM PROJECTOR	1500	152
65					
66	DK. BLUE	14	ELLIPSOIDAL	1000	248
67		C5			
68		C5			
69		C5			
70		C5			
71					
72	DK. BLUE	14	ELLIPSOIDAL	1000	248
73		C5			
74		C5			
75		C5			
76		C5			
77					
78	CELIA'S SPECIAL	7	FRESNEL	500	136
79					
80					

CINEMOND COLORS USED	
* 102 - LIGHT AMBER	
130 - CLEAR	
136 - SURPRISE PINK	
145 - LIGHT BLUE	
152 - PALE GOLD	
248 - DARK BLUE	
252 - SALMON	
260 - CHOCOLATE	

LIGHT PLOT	
PROMISED VALLEY	
TEMPLE VIEW OUTDOOR THEATRE	
DESIGNED BY: CLIFFORD J. QUITTNER	SHEET
DRAWN BY: C. J. QUITTNER	
DATE: JUNE 1969	
SCALE: 1/8" = 1'-0"	

IV. AN EVALUATION OF THE PRODUCTION

The following pictures taken during the production of Promised Valley show the scenery and the lighting.

Figure 5 shows Act I, scene i (Prologue), at Winter Quarters. The only scenery used was a small bench for some of the actors to sit on as they mended canvas. During the scene a wagon wheel and a hand cart were taken across the stage. This scene is quite short and little scenery is necessary.

Figure 6 shows Act I, scene ii, "The Shirt Song." In this scene the three log cabins were brought on stage along with a bench and the nine wash tubs. After the shirt song the boys exited with their tubs. A short scene was played in the down right corner in front of the cabin and then the three cabins were removed for the "Upper California" number (Figure 7). The entire stage was needed for the dance. After the "Upper California," the trek starts to form with the wagons and hand carts coming on stage. Figure 8 shows the trek as the wagons move around the stage.

Figure 9 shows Act I, scene iii, "Come, Come Ye Saints." In this scene the oxen were moved off stage and a camp was made up stage with camp fires. Figure 10, "Wind is a Lion," shows the division of the stage with the sage brush, when Jed and Celia sing their duet.

Figure 11 shows the beginning of Act II, scene i, "It's Good to be Home Again." Two of the cabins with different curtains were brought on in different locations to represent the new home in the

Salt Lake Valley. For Act II, scene ii, no scenery was used. This is the cricket scene where all of the stage is needed for the dance.

Figure 12 shows Act II, scene iii (Fair Scene). The six fair booths were kept near the sides to allow for the dances and for the climax when the Temple lights were turned on as pictured in Figure 13.

Promised Valley seemed satisfactory in its technical presentation. I found the challenge of designing such a production very beneficial. Some problems were encountered. It was difficult to build the scenery at one location and then move it to the stage to be assembled where there was limited space and no tools with which to work.

In evaluating such an undertaking, I find there are some things that I would not do the same way. I would recommend that the oxen be constructed out of fiber glass so that they would be more durable. Also more experimentation is needed to find the right lens combination for the "cricket" machines.

I think the addition of the wagons and the oxen helped the production greatly. I don't believe I would add to the scenery if I were to do it again. I feel the scenery needs to be kept to a minimum. I feel the scenery and the lighting worked well for the director and cast, and provided no problems with the exception of the feet of the oxen and the "cricket" machines as mentioned earlier. The scenery was kept to a minimum; the lighting was simple and direct; the total presentation was effective, and very satisfying.

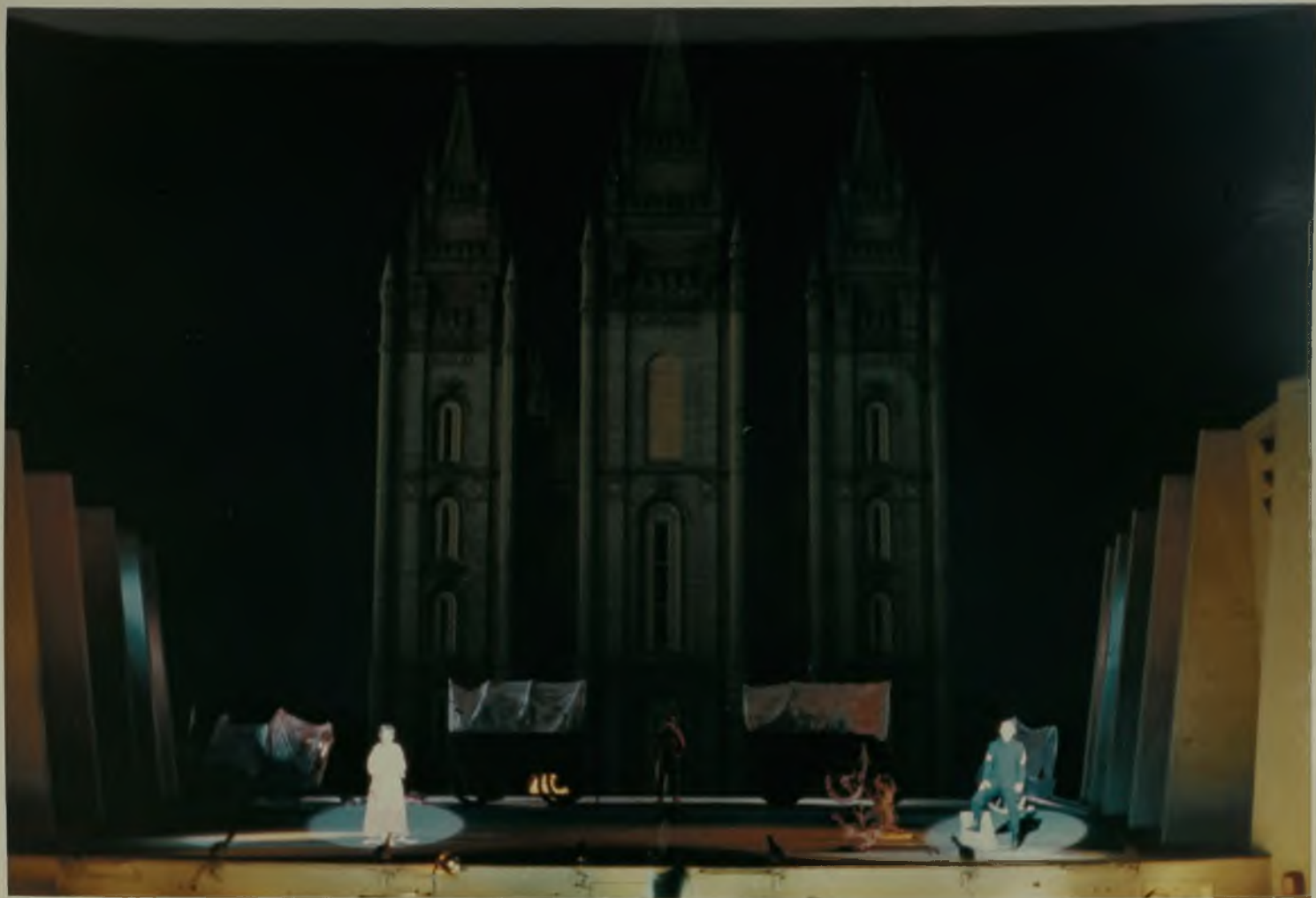


















VITA

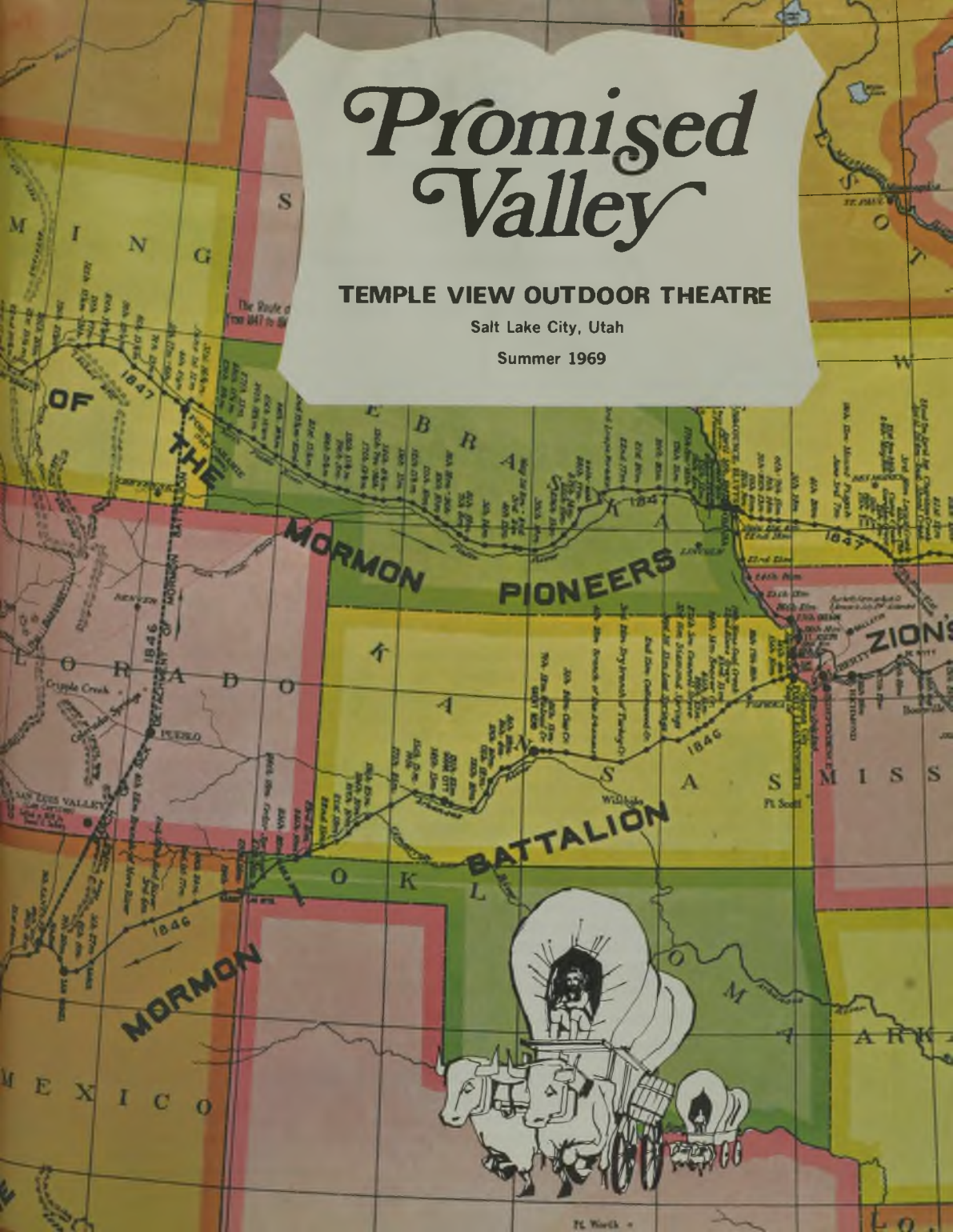
Name	Clifford James Quittner
Birthplace	Martinez, California
Birthdate	11 August, 1936
Elementary School	Pleasant Hill Elementary Pleasant Hill, California
College	College of the Pacific Stockton, California 1954-56 California State Polytechnic San Luis Obispo, California 1960-62 San Jose State College San Jose, California 1962-64
University	University of Utah Salt Lake City, Utah 1968-70
Degree	B.A., San Jose State San Jose, California, 1964
Professional Organizations	Theta Alpha Phi, Honorary Dramatic Fraternity
Professional Positions	Assistant, San Jose State, 1965 Guest Instructor, University of Idaho, Summer, 1965 Instructor of Speech, University of Wyoming, 1966-68

Promised Valley

TEMPLE VIEW OUTDOOR THEATRE

Salt Lake City, Utah

Summer 1969



Promised Valley

Welcome to "Promised Valley," a dramatic story of the Mormon Pioneers, told in dialogue, song, and dance.

Written as a musical play by Arnold Sundgaard, Broadway playwright, and Crawford Gates, noted Utah composer and conductor, "Promised Valley" centers around a small segment of Mormon history. But this segment—the heroic trek from Winter Quarters, Nebraska, to the Great Salt Lake Valley—is one of the significant migrations of history.

The Church of Jesus Christ of Latter-day Saints, frequently referred to as the "Mormon Church," was organized in western New York State in 1830 and because of religious persecution moved westward successively to Ohio, Missouri, and Illinois. By the early 1840's the Mormon city of Nauvoo was the largest in Illinois.

WINTER QUARTERS

Following the martyrdom of the Prophet Joseph Smith in 1844, the persecution mounted and in the winter of 1845-46 finally forced the Saints out of Nauvoo across the frozen Mississippi River. Establishing a temporary settlement at Winter Quarters (near present Omaha, Nebraska), they prepared for their great westward movement to the Valley of the Great Salt Lake.

It is at this point that the musical, "Promised Valley," begins.

MORMON BATTALION

While recovering from the harsh winter and in the midst of preparing for the journey west, the Saints were asked by the United States Army to volunteer for service. The war with Mexico had begun. In spite of individual hardships more than 500 Mormon men responded forming the Mormon

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Promised Valley

Music by Crawford Gates

Book and Lyrics by Arnold Sundgaard

presented by

Mutual Improvement Associations

The Church of Jesus Christ of Latter-day Saints

of

1969 PROMISED VALLEY PRODUCTION STAFF

Executive Director	Keith M. Engar
Musical Director	Ardean Watts
Associate Musical Director	Harold M. Gottfredson
Choreographer	Shirley M. Ririe
Set and Light Design	Clifford J. Quittner
Coordinator	Maxine T. Shoppe
House Manager	James K. Shoppe
Costume Design	Amanda Brown
Assistant Director	Charlotte Pomeroy
Assistant Choreographer	Oleen Hyde
Technical Director	Dean Soderquist
Wardrobe Mistress	Dorothy L. Behling
Assistant Wardrobe Mistress	Lucy Hurst
Accompanists	David C. Dahlquist Katie Clayton Catherine Stoneman

COSTUME CREW	Lucy Hurst Christine Erickson Claudia Hurst
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TECHNICIANS	
Spot Lights	Richard Cannon Kevin Orton Nancy Landsaw
Light Control	Ted Barnes Richard Phillips
Stage Crew	Bill Barnes Dennis Despain Wayne Despain John Hansen David Hansen Irvin Jones Scot Wheelwright John Stoneman Brian Johnson Timmy Hansen David Hausknecht Brian Stones

Ushering

LDS Church stake and ward YMMIA superintendencies of the Bountiful, Bountiful South, Canyon Rim, Cottonwood, East Millcreek, Granite Park, Monument Park, Monument Park West, and Murray Stakes

Flag Ceremony ----- Boy Scouts of Emigration Stake, Red Butte District.

This production of *Promised Valley* is made possible by the voluntary participation of over 200 youth drawn from the Mutual Improvement Associations to portray the story of their forbears.

July—Troops 36—436
August—Troops 442—415

SCENES AND MUSICAL NUMBERS

Scene 1

Winter Quarters

Prologue ----- *Chorus and Jed*
(a) Here We Are at Winter Quarters
(b) Goin' West

Scene 2

Winter Quarters

Shirt Song ----- *Fennelly and Sons*
The Wind Is a Lion ----- *Celia*
Valley Home ----- *Jed*
The Upper California ----- *Chorus and Dancers*
The Wind Is a Lion (Reprise) ----- *Jed, Celia and Chorus*

Scene 3

On the North Platte

Come, Come Ye Saints ----- *Chorus*
My Heart Is Lost and Lonely ----- *Celia and Jed*

Scene 4

Emigration Canyon

The Cushioned Seat ----- *Fennelly and Sons*
This Is the Place! ----- *Leader, Chorus, Children's*
Chorus and Dancers

Scene 5

Salt Lake Valley

It's So Good to be Home Again ----- *Jed and Mixed Chorus*
Love Is My Song ----- *Jed and Celia*
Golly I'm Glad to be Alive ----- *Fennelly and Sons*

Scene 6

Salt Lake Valley

Crickets and Gulls ----- *Celia, Jed, Chorus and Dancers*

Scene 7

Salt Lake Valley

Epilogue: The Fair Scene ----- *Jed, Celia, Fennelly, Chorus*
(a) You'll Get to Heaven Yet *and Dancers*
(b) Valley Home (Reprise)

1969 PROMISED VALLEY PRINCIPALS

JEDEDIAH CUTLER

Robert Peterson
J. Arden Hopkin

CELIA FARADAY CUTLER

Rebecca B. Glade
Christine Timothy

FENNELLY PARSONS

Ralph G. Rodgers, Jr.
Noel Twitchell

EMMA FARADAY

Beverly Booth Rowland
Dorothy L. Behling

CALEB FARADAY

Roy Loertscher

BISHOP QUIMBY LEIGHTON

Oscar G. Rowland
Russell K. Penrose

COLONEL JOHN BRODERICK

Melvin Farr
Rick Pickett

JAMIE LOGAN

David Brent Robison
Greg Griffiths

LEADER

Merlin Hanks
Stan Hollingshead

MRS. FENNELLY PARSONS

Joan Rodgers
Catherine Stoneman

FENNELLY BOYS

Douglas Major
Drew Major
Dale Major
Darren Major
Dave Sherner
Kim Miller
Charles Illsley
Allen Stoneman

Steve Rodgers
Scott Rodgers
David Rodgers
Brian Erickson
Eldon Hancock
John Edwards
Richard Wilkins
Brad Erickson

DANCERS

Kristine Allen
Ginny Call
Jayne Cannon
Marsha Egan
Becky Hale
Sherrie Lee
Brooke Perri
Terrie Kay Poor
Jolene Pope
Karen Smith
Linda Stagg
Marcia Pace
Oleen Hyde

Brent Robison
Duff Clawson
Karl Bennion
Allan Johnson
Reed Adams
Jim Braecklein
Terry Jones
James Greenan
Lawerance Reiser
Merle Linton
Rod Molstrom
Carl Pope
Piet Lingen

CHORUS

SOPRANOS

Allyson Marie Baker
Elaine Carr
Cheryl Craine
Janice K. Derrick
Georgia Fairbanks
Mary Frederickson
Georgene Hegerhorst
Dolores Huff
Mary Jo Jenkins
Dorothy Ann Keddington
Margie Kirkham
Judy Nielson
Christine Odell
Carol Olsen
Kathy Olson
Rebecca J. Petersen
Becky Lynne Petty
Genevieve Potter
Lilian K. Royan
Pat Sheffield
Mary Alice Thompson
Cindy Thornley
Isabel Topping
Jolene Tuckett
May Beth Weidner
Vickey Whipple
Dianne McAllister
Marilyn Anderson

ALTOS

Julia Adams
Jennifer Allen
Barbara Sue Anderson
Deanna Atkin
Claire Austin
Dorothy Behling
Barbara Bergman
Julie Cannon
Barbara Clark
Nancy L. Dalton
Shauna Daynes
Jean Decker
Lillie Ann Eichers
Janice Ensign
Laura Garff
Nadda Hollingshead
Ann Hathaway
Becky Hathaway
Kay Jeppersen
Karyn Keddington
Joana Major
Rebecca Nielsen
Karen J. Nobbs
Jenalee Randall
Jan Redenbaugh
Yvonne Reimann
Shauna Shields
Cindy Shumway
Eileen Sommer
Mary Ann Stobbe
Patsy Tomlinson

TENORS

Arnie Allred
Evan Allred
Robert Banks
Bryce F. Barney
Joseph Brown
Gary G. Cannon
Scott Cannon
Cordell Clinger
Bob Dance
Brian Doty
Ray Elliott
William L. Hamm
Stan Hollingshead
Ronald Houston
Irvin Nielsen
Craig L. Shuler
James R. Tueller
Steve Williams
Gaylen Young
Denzil Grimshaw
Duane Major
Edward Hunter
Brent Russon
Charles Illsley
Richard Phillips
Robert Koch
Carl Timothy
Larry Williams
Albert Whipple
Bill Goeglein
Edward Hunter
Brent Russon

BASSES

David F. Anderson
Roger Ashton
David C. Dahlquist
Lewis H. DeYoung II
Jeff Hansen
Howard T. Hausknecht, Jr.
Craig Miller
Craig Mills
Dan McAllister
Steve Pocock
Paul Price
Rex Proud
Vince Rampton
Kevin Roberts
Bill Stoneman
W. Alan Whitchurch
Larry Yurth
David K. Frost
Rick Pickett
Merlyn Hanks
Dan Hinmon

CHILDREN'S CHORUS

Andrea Randall
Cynthia Huff
Lisa Huff
Rebecca Huff

Mary Stoneman
Catherine Edwards
Lonnie Elliot
Carolyn Pitts

Jan Winger
Ken Beck
David Freebairn
Russell Cope

Merrill Watts
James B. Farr

ORCHESTRA

VIOLINS

Jack Ashton
Judie Beattie
John Chatelain
Frances Darger
Richard Dickson
Janet Groesbeck
Ronald Horton
Richard Kay
Katherine Kunz
Katherine Peterson
Florence B. Romney
Max Scheffler
James Starr
Barbara Stewart
Kristine Petty
Roxanne Samuelson
Robin Watson
Michael Hendricksen
Bonnie Bruderer
Carolyn Taylor
Linda Welch
Lynn Affleck
Kathy Lee
Marianne Hansen

VIOLAS

Marcia Bramble
Scott Kenney
Art Peterson
Suzanne Rust
Karen Hansen
Pam Dunlop

CELLO

Richard Allen
Evelyn H. Loveless
Joseph B. Romney
Renee Jolley
Cathy Wheelwright
Karl Lee

BASS

Audrey E. Bush
D. James Loveless
Evan Redman
Frank Asper, Jr.

HARP

Camille Guernsey
ShruDeLi Smith

CLARINET

Martin Zwick
David Ashton

FLUTE

Eugene Foster
Laurel Cook Jorgensen
Ann Brockbank
Ruth Hill

OBOE

Holly Johnston
Gary Post
Hans Flinder
Win Young

BASSOON

Douglas Craig
Brad Steorts
Wayne Miller
Arlo Johnson

FRENCH HORN

Jim Petersen
Don Peterson
Douglas Peterson
Lee R. Lambert
Ted Greaves
Lynn Larsen
Kendell Nielsen

TRUMPET

C. H. Millward
David A. Bush
Nyle Steiner
Keith Smith
Rick Morrison
Vincent Sullivan

TROMBONE

Joseph Alan Johnson
Carson Sharp
Marion Albiston
Doug Buhler
Adrian England
Wayne Gardner
Marlin Baker, Jr.

TUBA

Marlin Baker

PERCUSSION

Keith Guernsey
William R. Johnson
Robert Lentz
Craig W. Paxman
Mark Downward

(Continued from inside front cover)

Battalion and set off on one of history's longest infantry marches, leaving their families to make their hazardous westward trek without them.

The Pioneers were divided into groups for travel. After overcoming the hardships of the wilderness, the threat of Indians, and hunger, the Pioneers entered desolate Salt Lake Valley on July 24, 1847. Brigham Young, gazing over the valley from his sickbed in a wagon, recognized the valley as shown him in vision and said, . . . "This is the place."

MIRACLE OF THE GULLS

But the trials of the Pioneers were not yet over. By the spring of 1848 about 5,000 acres across the valley floor had been cultivated and planted. The sprouting grain gave promise of a good harvest, not only for the 1,700 Saints who had already arrived in the valley, but for the thousands of other emigrants who at that moment were beginning their journey from the east. All were dependent upon this crop to sustain them the following winter.

In the latter part of May there came from the adjacent hills black, moving blankets of crickets, devouring everything before them. Wave after wave descended upon the tender grain. Frightened by the awesome sight, men, women, and children alike attacked the hordes of crickets with everything they could manage. They tried brooms and shovels, beating some few insects to death. They tried fire, then water, but nothing could stay the plague.

HUMBLE PRAYER

In despair they knelt in prayer, a humble appeal to the God who they believed had brought them into the valley. Soon they observed that the sun became partially obscured by what at first appeared to be a dark cloud, reaching back to the western horizon. Then they saw and heard more clearly—the cloud was thousands of gulls, flying toward them from the islands in nearby Great Salt Lake.

Their hearts sank. Would the gulls now complete the destruction started by the crickets? But no! The gulls had come to their rescue. The birds settled into the fields and began devouring the crickets. Filled, they flew away to disgorge, only to return to the battle. The crickets were finally destroyed, and the gulls flew back to their island retreat.

Again on their knees, the Pioneers thanked the Lord their God for this deliverance. He had spared their lives.



